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5. Der Gedankenstrich. Der eingeschobene, zwischen Gedankenstrichen eingeschlossene Satz dient dazu, die Hauptidee zu betonen: „Die Augen der Heldin sind schön, sehr schön — Madame, riechen Sie nicht Veilchenduft?“ oder „die Stimme der Heldin ist auch schön — Madame, hörten Sie nicht eben eine Nachtigall schlagen?“⁴⁸ Die Wirkung des parenthetischen Satzes liegt jedoch weniger in der Form als im Inhalt selbst.

Report of the Committee on a Four Years' Course in German for Secondary Schools.

(Schluss.)

COMPOSITION.

What has been said above of the systematic grading of the exercises in speaking, from the simple reproduction of given material to free imitation and ultimately to the independent forming of sentences, applies equally to the written work. The same material should serve as a basis for speaking and for composition. It should, in the earlier stages of instruction at least, be familiar material gone over already in class; at first, indeed, the pupils should merely write down some of this material and of the answers that were given orally, from dictation in class and from memory at home. Then he should write out, at home, answers to new questions assigned from his grammar or dictated by the teacher; how these questions should be framed so as to elicit answers consisting in increasingly free reproductions of the material used, has already been described under "Reading." At this stage of "free reproduction," which will occupy the remainder of the year, the reading can be utilized for written work affording a great variety of grammatical drill. Anecdotes or paragraphs from stories can be rewritten with a change of tense, or of direct discourse to indirect, or of narrative form to dialogue; or the teacher may read to the pupils an anecdote, fable, or the like, which is not in their books, and after thoroughly discussing it and having it retold by them, assign it to be written out at home. Similarly, poems may be turned into prose and then worked over as suggested. Some written work should of course, from time to time, be done in class, with books closed; the pupil is then thrown upon his own resources and learns to work independently of the aids which he is tempted to use at home.

Translation into a foreign language is considered by some of the most prominent reformers to be entirely out of place in a school course. We hold a more conservative view. It is true that it does not appreciably advance the pupil toward the goal of all composition work, the free and independent writing of idiomatic German. But it has one advantage: it compels the pupils who may be inclined to follow the line of least resistance to face and cope with grammatical difficulties which the very freedom of reproductive work enables them to avoid. We would recommend, therefore, a moderate amount of translating into German as a supplement to the free reproduction of given models; the latter should always

⁴⁸ Werke, Reclam, Bd. 2, S. 91.

predominate. The subject matter of the sentences and connected pieces translated should so far as possible be identical with that of the reading and of the material used in the study of grammar.

MISCELLANEOUS SUGGESTIONS.

From the very beginning the attention of the class should be called to the close relation between German and English. Acquaintance with "Grimms' Law" will in many cases enable the pupil to remember words more easily or to identify new ones at sight with their English equivalents.

Dictation affords valuable exercise in connecting sounds with letters. But only what has previously been read or heard by the class should be used for dictation. The pupil should never be asked to write what he does not fully understand.

The reading aloud to the class of simple stories, with running comment, if necessary, and with questions to test the pupil's understanding of what is read, is likewise excellent practice. Such stories should afterwards be retold by the class, and finally be written out at home.

The memorizing not only of poems, but of prose selections, is to be strongly recommended. But they should be simple and natural in style and diction, so as to furnish, on occasion, suitable models for imitation in speaking or writing. In this connection we may add that German plays performed by members of the class will amply repay the time and effort devoted to memorizing and rehearsing, by the linguistic training they afford to the participants and the interest and enthusiasm they arouse generally. The same is true of the singing of German songs during special meetings after school hours.

It is desirable, where convenient, that a room be set aside for the exclusive use of the German classes. Such a room should be equipped with pictorial and other aids to instruction: political and physical maps of Germany, views of German cities, pictures of noted Germans, of famous buildings and works of art, of street scenes, of country life, of places of historical interest, and of great events in German history. Such an equipment is invaluable in making instruction interesting and profitable; it creates a German atmosphere and gives reality to the descriptions of German life; it furnishes an admirable basis for oral discussions, which in turn will supply material for written work. The well-known wall pictures of German life by Hölzel may now be obtained in small, inexpensive reproductions which can be put into the hands of the pupils for description in writing at home.

* * *

To illustrate our recommendations we give in the following a brief outline of the first year's work, assuming for this purpose that the books used are Spanhoofd's *Lehrbuch der deutschen Sprache*, and Wenckebach's *Glück Auf*, the grammar and reader which at present best exemplify the principles set forth above.

The *Lehrbuch* is intended to be gone through in the first year of a secondary-school course; but it contains rather more than the average class can master in that space of time. About thirty of its thirty-five lessons will constitute a good year's work; but as to that, no rule can be laid down, and thoroughness is always the first consideration. This is also true of the reading; but *Glück Auf* can more easily be finished in the first year than the *Lehrbuch*.

At the beginning of each lesson in the *Lehrbuch* a number of sentences are given, which are to serve as models. The teacher reads them aloud and has

the class repeat them; they are then practiced conversationally, in questions and answers, until the pupils have mastered them thoroughly and no longer think of the English equivalents. The class is then questioned about the new grammatical phenomena observed in the sentences; and when these have been brought out, they are classified and made into a paradigm or used in the formulating of a rule. Not until then are the books opened; right after the paradigm or rule there will be found sentences applying it, usually with new variations and additions, and these sentences are now read and, like those at the head of the lesson, practiced orally. Next comes an independent reading selection (proverbs, an anecdote, and the like), which is to be read aloud and discussed in German. The English statement of the grammar lesson, which follows, is for reference at home and to correct misunderstandings; in class the grammar is developed in German. A list of new words occurring in the lesson serves in the preparation of the reading and in the subsequent reviews of the lesson; every noun should be learned with its definite article, since there are no general rules for the determination of gender. At the end of each lesson there are exercises of various kinds: German questions on the reading lesson or the model sentences, for conversational practice or to be answered at home in writing; German sentences for recasting and parts of sentences for complexions; and English sentences for translation into German. The home work will consist of a review of the classroom work, including, perhaps, the writing out in German of answers given orally by the pupils, or of explanations furnished by the teacher in class; of the preparation of the next reading lesson; and of new written work assigned from the exercises in the book or based upon questions dictated by the teacher.

The reader may be taken up at any time after the first eight lessons in Spanhoofd have been mastered; but much the greater part of each recitation should still be devoted to the *Lehrbuch* (even in the second year, until this book is finished). The elementary division of the reader (the *Vorstufe*) is simple enough to be read at sight, or to be read aloud to the class; the teacher will then ascertain by questions in German whether the class has understood the text, or he can dictate questions which are to be answered in writing at home. The *Vorstufe* does not contain enough of this grade of reading; the teacher will do well to read to the class additional selections from other books. When the class has studied the strong verbs (Lesson XXII in the *Lehrbuch*), it is ready to take up with profit and relative ease the advanced divisions in the reader. It is suggested that Divisions III and IV (*Aus der germanischen Götterwelt* and *Aus der germanischen Sagenwelt*) be read before Division II (*Aus dem germanischen Dichterland*), as the latter is largely descriptive and its vocabulary more or less abstract.

A suggestion or two will suffice to illustrate the correlation of reading and composition. When the class has read *Thors Hammer*, the story may be rewritten in the present tense; or the part of it which deals with the loss of the hammer may be recast as if Thor himself were telling it. Similarly, when the class has studied the twenty-second lesson in the *Lehrbuch*, most of the connected prose in the first twenty lessons (where the verbs are throughout in the present tense) may be written in the imperfect or pluperfect tense or paraphrased and recast in other ways, as specified under "Composition."

SECOND YEAR.

READING.

Most teachers prefer at this stage separate editions of German stories to a reader. Of five recitations a week, three should now be devoted exclusively to reading; this ratio is a good one for the third and fourth years also. The stories should be read as literature, not as material for grammatical drill; though of course new or unusual word-forms and constructions should be discussed, and the teacher should occasionally ask a question to ascertain whether the class has observed and understood the more striking grammatical phenomena. Only a part of each lesson should now be read aloud, preferably dialogues and other passages calling for a good deal of expression.

The choice of the reading matter should at all times be governed by the consideration that the ultimate object of the study of modern foreign languages is a sympathetic appreciation of other nationalities, of their ways of thinking and feeling, their manners and customs, their history and institutions, and their achievements in the domain of literature and of intellectual life generally. Hence the reading should above all be thoroughly German in subject and spirit; typically and representatively German; everything un-German, as for instance classical myths and legends, Heyse's Italian stories, or Carmen Sylva's Roumanian stories, is to be rejected as unprofitable from any point of view except the purely linguistic one, and to some extent even in this particular. The reading should, moreover, be thoroughly modern in style and vocabulary; not until the pupil is fairly familiar with the ordinary forms of German as it is spoken and written at the present day, can he safely and advantageously take up the classics of a century or a century and a half ago; and that point is hardly ever reached before the latter part of the third year.

We recommend therefore, for the second year, books like the following:

(First Semester Volkmann's *Kleine Geschichten*; Spyri's *Moni der Geissbub*; Leander's *Träumereien*; Baumbach's *Im Zwieli* and *Waldnovellen*; Storm's *Immensee*; Gerstäcker's *Germelshausen*; Bernhardt's *Aus Herz und Welt*. (Second Semester) Arnold's *Fritz auf Ferien*; Gerstäcker's *Irrfahrten*; Baumbach's *Der Schwiegersohn*; Wildenbruch's *Das edle Blut*; Wilbrandt's one-act comedy *Jugendliebe*. For occasional use throughout the year: Mueller *Deutsche Gedichte* (about one half).

GRAMMAR.

The study of accidence and syntax should be more detailed and thorough than in the first year; but it should still be confined only to the essentials, that is, to the forms and constructions used in a simple style of writing or speech. The student should now be so far advanced that German can be used exclusively even in the discussion of the grammatical rules.

COMPOSITION.

The written work should consist mainly in free reproduction. For translation into German only very simple narrative prose should be used, preferably English paraphrases and synopses of the reading, such as are now appended to various editions of German stories and in some cases also published separately. Most composition books are too difficult; a large amount of easy translating is far more profitable than a small amount of laborious piecing together of German equivalents for English phrases.

THIRD YEAR.

READING.

The reading should continue to consist in modern prose and should lead up, in the second half year, to the most popular of the classics: Schiller. Grammatical points should be discussed only in so far as the elucidation of the text absolutely requires it: the dissecting of good literature for the purpose of illustrating grammar is an abomination. The readings should be done fairly rapidly, to preserve the continuity of the story and bring out the literary flavor; if that is not possible, the text is too difficult for the class and an easier one would give better results. The class should be taught to observe the structure of the story, the characterization of the persons, and, if the pupils are mature enough, the salient qualities of the author's style; and each story should be made to yield, within its scope, as complete a picture of German life as possible. The pupils should be required, or at least encouraged, to do some private reading, upon which they should report to the teacher orally, or in writing.

Texts suitable, among others, for the third year: Seidel's *Leberecht Hühnchen*; W. Meyer-Förster's *Karl Heinrich* (especially suitable for private reading); Riehl's *Das Spielmannskind*, *Der stumme Ratsherr*; Fulda's *Unter vier Augen*; Freytag's *Aus dem Staate Friedrichs des Grossen*; Keller's *Kleider machen Leute*; Schiller's *Lied von der Glocke*, *Gustav Adolph in Deutschland*, *Wilhelm Tell*; Mueller, *Deutsche Gedichte* (second half, throughout the year).

GRAMMAR.

A systematic grammar such as Bierwirth's *Elements of German*, or Thomas' *Practical German Grammar* is recommended for the purpose of review and reference.

COMPOSITION.

The reproduction of given models in the form of paraphrases, synopses and themes on topics previously discussed in class will in the course of the year lead up to entirely original composition on simple subjects with which the pupil is familiar. Some translating into German should be done, similar in nature to that recommended for the second year, but somewhat more advanced, while still involving only the use of ordinary forms and obstructions; the rendering of elevated or florid prose or of intricate periods may be good mental discipline, but does not afford any practical linguistic training. The narrative and epistulary material in Harris' *German Composition* is quite advanced enough and sufficient in amount for this year; we would omit the biographical, historical and descriptive selections (Part IV) altogether.

FOURTH YEAR.

READING.

The fourth year should be devoted mainly to the classics, with some of the best modern prose: Hauff's *Lichtenstein* (excellent for private reading); Freytag's *Soll und Haben*; Goethe's *Sesenheim*; Lessing's *Minna von Barnhelm*; Goethe's *Hermann und Dorothea*; Schiller's *Wallensteins Lager*; Goethe's *Iphigenie*.

Sketches of the lives of Goethe, Schiller and Lessing, and synopses of their principal works, so far as they are not read by the class, may be taken from one

of the elementary German Histories of German Literature for discussion in class and subsequent dictation. A book like Schrakamp's *Berühmte Deutsche* also furnishes appropriate supplementary reading and is excellent for conversational practice.

GRAMMAR.

Review lessons only and discussions in connection with the written work. The use of a grammar written in German is advantageous as an aid in the complete elimination of English.

COMPOSITION.

Mainly original work of various kinds: narrative, descriptive and epistolary. Attention is called to the International Correspondence scheme by which pupils in different countries are put into communication with each other for the purpose of exchanging letters, and which has been productive of excellent results; the chairman of the American bureau is Professor E. H. Magill, Swarthmore, Pennsylvania.

Aus unseren Wechselblättern.

Experimentelle Untersuchungen über die Hausaufgaben des Schulkindes. In einer Besprechung des unter vorstehendem Titel von Dr. Fr. Schmidt-Würzburg veröffentlichten Beitrages zur experimentellen Pädagogik* finden wir folgende Ergebnisse von Versuchen, die der Verfasser bezüglich der Hausaufgaben unternommen hatte. Der Arbeitsstoff war aus den von den Schülern durch den täglichen Unterricht erworbenen Kenntnissen und Fertigkeiten entnommen und bezog sich 1. auf Abschreibebübungen (= Schreibfertigkeit), 2. schriftliches Rechnen (= Verstandesarbeit) und 3. Aufsatzarbeiten (= Phantasie).

Die Untersuchungen über die Abschreibungen führten zu folgenden Sätzen:

1. Es ist ziffernmässig festgestellt, dass die Hausarbeiten sowohl nach der materiellen als auch nach der formellen Seite hin qualitativ geringer sind als die ihnen entsprechenden relativ gleichschwierigen Schularbeiten.
2. Der qualitative Unterschiedswert beider Arten von Arbeiten ist grossen Schwankungen unterworfen. Die mittleren Schwankungen der Hausarbeiten in materieller und formeller Hinsicht sind bedeutend grösser als die mittleren Schwankungen der Schularbeiten. Das Plus des dort zufälligen Hin und Her haben wir als intensivere Wellenbewegungen der Aufmerksamkeit kennen gelernt.
3. Störungen schlechthin (d. h. ausserhalb der Arbeit auftretende Begleitumstände, die auf jeden Fall, unter jeder Bedingung den Verlauf und Erfolg der Arbeit stören, d. i. schädlich beeinflussen müssten) gibt es nicht. So wirkte ein Drängen der Eltern, möglichst bald mit der Arbeit fertig zu werden, auf die Qualität derselben verbessernd, während das Däreinreden irgendwelcher anderen Art einen verschlechternden Einfluss ausübte.

* 3. Heft des 1. Bandes der von Prof. E. Meumann herausgegebenen Sammlung von Abhandlungen zur psychologischen Pädagogik. Leipzig, Wilhelm Engelmann. 1904.